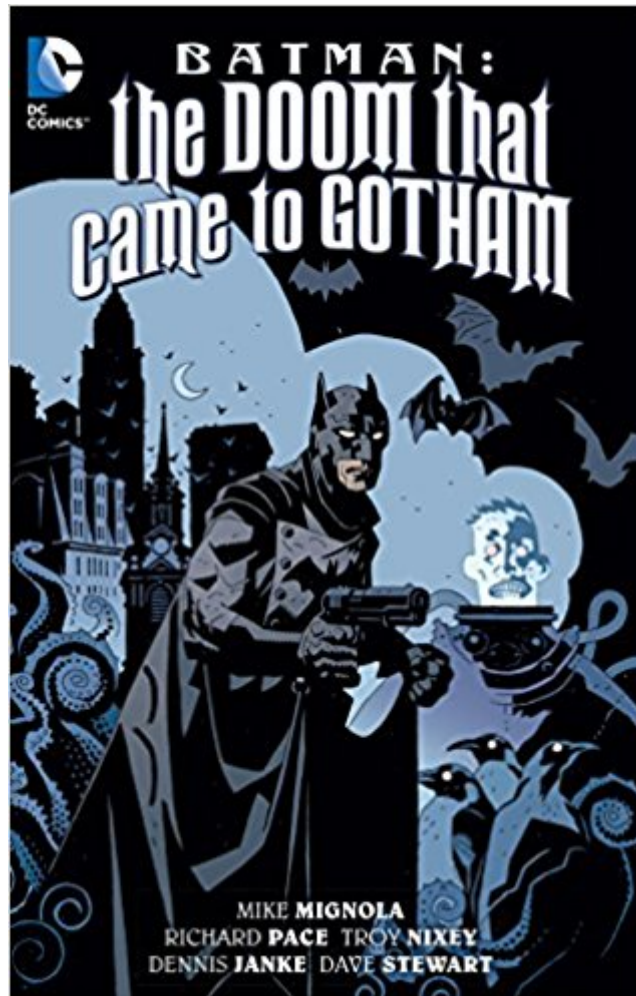




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Batman: The Doom That Came To Gotham



Synopsis

An unholy union of a comic book icon and pure Lovecraftian horror is unleashed by writers MIKE MIGNOLA, acclaimed creator of Hellboy, RICHARD PACE (Robert E. Howard's Savage Sword) and artist TROY NIXEY (HARLEY QUINN) in this terrifying reimagining of the greatest heroes and villains in the Batman mythos. It's Gotham City, 1928. Twenty years have passed since a madman slew the parents of young Bruce Wayne, heir to one of the city's oldest fortunes. Twenty years since he fled the carnage of Gotham. But now Bruce Wayne has returned and hell has followed. A terrible thing from beyond space and time has awakened. The Lurker on the Threshold has called its faithful servants immortal sorcerers, reptile men, beings of eldritch cold and fungal horror to feed our world into its gaping maw. If the Batman hopes to end the horror, how terrible must Bruce Wayne become? Collects BATMAN: THE DOOM THAT CAME TO GOTHAM #1-3!

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Customer Reviews

Mike Mignola is perhaps best known for his original creation Hellboy -- a character that has spawned numerous graphic novels from Dark Horse Comics as well as other media, including two feature films directed by Guillermo del Toro. Prior to Hellboy, Mignola's first mainstream comics work was with Marvel Comics, where he worked on such titles as The Incredible Hulk and Alpha Flight. He then moved on to DC, where his art on PHANTOM STRANGER and THE WORLD OF KRYPTON led to more high-profile work on COSMIC ODYSSEY and BATMAN: GOTHAM BY

GASLIGHT. Mignola has also worked in film and TV as an illustrator, production designer and visual consultant on such projects as Bram Stoker's Dracula, Disney's Atlantis: The Lost Empire, Blade II, and the Hobbit movies. He lives and works in New York City.

This is probably the most bizarre, unique, and definitely one of the freshest takes I've read on Batman. I read Mike Mignola and "Batman" and knew I had to have it and for \$11 that's a fantastic deal and an easy decision to make. This story is what would happen if Batman took place in the 1920's and Cthulu came to Gotham. Already, that sounds like a holiday special. Haha! Plus, the way Mignola distributes and uses the classic Gotham characters is awesome. Some of the character cameos actually had me psyched because I had no idea what Mignola was going to do with the Batman Universe. I love his Hellboy stuff and his strange Lovecraftian universe but I had no idea what to expect with his take on Batman. The synopsis on and the description don't tell you much other than there are surprise appearances by some characters and it only names a few. I can see why it doesn't give a whole lot away because this story was awesome. It was like walking into a movie that the trailers hadn't given anything away of the story. Definitely worth the money and definitely worth the read.

While this does somewhat hit the beats of the pulps a bit too much on the head, Mignola does a lot to drive back to the origins of Bob Kane's Batman in detective/pulp comics and making the Lovecraft references which already lace Batman much more explicit. The rogue's gallery becomes explicitly Lovecraftian, the supernatural elements are played straight and without all the meta-commentary of Grant Morrison's more gothic story lines. While there are references to Mountains of Madness and The Nameless City, Mignola also manages to give some Robert E. Howard style plot elements as well. The art is moody and strong--reminds me of the art for Gotham by Gaslight in design. It's not perfect, but wonderfully atmospheric and enjoyable.

I can completely recommend this to those who are into both Batman and H.P. Lovecraft. Those are the people that will get the most out of it. For Batman fans, it will probably seem like a strange tale (which it is). It doesn't take loving care of the characters necessarily, rather placing them into the world of horror and watching them distort. For Lovecraft fans, it may be too transparent in its storytelling, and the significance of the cast will be diminished. But man, if you like and are familiar with both, it's a great ride. I liked this so much more than I thought I would.

As a fan of Lovecraft and someone with at least a decent interest in the Batman of Arkham, Nolan, animation, and Burton, this was a pretty solid vignette of a story. For those familiar with Mike Mignola's work *Hellboy*, the handling of cosmic horror here should come as no surprise. Mignola strikes at the more optimistic note of the genre, in that his eldritch horrors can be overcome-at great cost. In general Mignola treats his stint in Batman's world as a chance to take a tour of the Dark Knight's rogues gallery and city, delving into the dark heart of each antagonist. The result is a pairing that feels perfect with some of the villains, especially Mr. Freeze and Oswald Cobblepot are entertaining matchups with some sly nods to their roots in both worlds. But including the cameos and at least six of the rogues also leaves the book feeling a bit overstuffed and hurried. Everyone gets a few pages, sometimes a little more, then the story races onwards. Still, it goes to fun places on the way. As far as the art style goes, the cover is somewhat misleading, though the item's description isn't. Don't expect Mignola's work in the ink. The artists to hand do a fine job mimicking and "Batman-izing" his style, but it feels less distinct than I'd like.

A creepy Batman tale that sticks with you after its conclusion. If you are familiar with Lovecraft's "Dagon" or "At the Mountains of Madness" you will find extra enjoyment in the book's little easter eggs. A must for any Batman/Elseworlds fan.

I always thought it was funny that the Batman series has an Arkham Asylum, considering that Arkham plays such a big role in many of H.P. Lovecraft's works. When I really started getting into Lovecraft's writings (when I was in college really, though I've been a fan of Batman since childhood of course) I can remember thinking that it would be so cool if Lovecraft's Arkham was the same as Batman's Arkham . . . and lo and behold, I stumble across this gem of a comic. Mike Mignola has done a brilliant job of melding the two universes. I feel that since it is a comic book, he lets the comic influences stand a bit stronger than the Lovecraft influences, but in no way is this a detriment to the overall product. Probably the best thing I can say about this comic is that I really didn't like the ending at first. I know, that doesn't sound like the best praise, but hang with me for a second. The first time I read pretty much any of Lovecraft's works, I generally do not 'like' the ending. He occasionally leaves stories without solid closure, sometimes he features main characters that end the story dead/insane/missing/etc, and sometimes the 'hero' will straight up fail. This subverts the expectations that our society tries to force into most of the media we consume. Most movies/tv shows/comic books/books in general have a happy (or at least a bittersweet) ending. Sure there are some examples that contradict this, but usually they are panned and only truly appreciated by

smaller groups willing to give them a chance. And I, like many people today, have gotten used to these expectations. So it should not be a surprise that the endings Lovecraft presents would not be immediately appreciated, but when I allow myself to think about them for a while (and occasionally go back and re-read the stories) I usually find that I appreciate them more and more, until I outright love them. The Doom that came to Gotham did the exact same thing for me. The ending is very unusual, very not what I expected. Without giving anything away, the story is wrapped up well but the progression made by certain characters and the state that they are left in at the end definitely threw me for a loop. Initially I was very unhappy with the result, but the more I thought about it, the more I came to feel that it was actually a very Lovecraftian ending. If you are a fan of both Batman and Lovecraft, this comic was tailor made for you.

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